L is for … . Lucia, Laura and architecture's other lost daughters

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Published online: 14 Feb 2024.

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Essay
L is for … . Lucia, Laura and architecture's other lost daughters

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In rereading Jennifer Bloomer's *Architecture and the Text: the (S)crypts of Joyce and Piranesi*[1] through an essay I wrote as student in 1994 called 'Bloomer's Babble',[2] I discover so many ways in which *Architecture and the Text* is related not only to that essay and my own life then but also to feminism's re-writing of architectural theory in the 1990s. At that time Bloomer's blend of theorisation, historical reflection, textual practice, and her uniquely autobiographical voice, offered an alternative direction for many feminist architectural writers of my generation. Revisiting my earlier reading of Bloomer turns out to have been a journey of rediscovery and repositioning. I find now that some things are still there, but in a different place, and others I thought I had lost long ago reappear, somewhere else, while new attractions beckon for the first time. My rereading refigures, as a 'site-writing',[3] the 'Three-Plus-One' spatial structure that Bloomer's book adopts and adapts from her reading of James Joyce's *Finnegan's Wake* (1939). For reasons that I only reveal at the end, I decided to take the 13 (One-Plus-Three) poems collected in James Joyce's *Pomes Penyeach* (1932),[4] and to supplement these with 13 'plus-one' fragments of my own.[5] Joyce's *Pomes Penyeach* consists of 13 poems, each one composed on a piece of thick cream paper, folded and then bound together, and held in an orange box; each poem presents a 'threesome'.[6] On opening the folded paper, the reader encounters a poem typed on a sheet of transculent tissue veiling two further elements just visible beneath — the same poem this time handwritten by Joyce accompanied by a coloured lettrine designed by his daughter Lucia Joyce. In what follows I reconfigure this arrangement as 13 (Three-Plus-One)s — each 'threesome' opens with the title and first line of one of the 13 poems, followed by an image of the full hand-written poem and its lettrine. Next, I write a 'plus-one', a supplement, where each time, I take, as the starting point of my own text, the first letter of his first line, that she, his daughter, drew.

I first encountered Jennifer Bloomer's work in 1994, in the midst of an Masters in Architectural History, a year after I had worked for the feminist architectural co-operative Matrix, and while I was living in a house which I later

wrote about in the essay 'Undoing Architecture'.[7] I was thinking through the possibilities of a feminist and marxist methodology for architectural history that would bring concerns with gendered subjectivities to bear on historical dialectical materialism. As well as reading Bloomer through feminist deconstruction and as a form of *feminine écriture*, I tried to claim, through Manfredo Tafuri, her work as a possible form of feminist operative critique. In those heady days of third wave feminism, the feminine presented a potential, but also a problem for architecture and for feminism. Embracing the feminine meant taking on lack and jouissance, reclaiming all, or at least some, of the many things pre-assigned to the feminine gender, as well as imagining other possibilities. In a special issue of ANY, *Architecture and the Feminine: Mop-up Work*,[8] which still remains my favourite publication on feminist architecture, the problematic of the feminine was examined in rigorous detail by some of the foremost feminist theorists of the day — Ann Bergen, Jennifer Bloomer, Elizabeth Grosz, and Catherine Ingraham, while the philosophical insights of the French feminist triad of Hélène Cixous, Luce Irigaray, and Julia Kristeva were transposed into creative architectural design — proposing an *écriture féminine* for architecture. And yet, a resistance remains to writing in the feminine — a wariness perhaps of getting 'too personal'.[9] What is to be feared from the feminine? Is it that one can get mired in the stereotypes of femininity rather than find freedom in the opportunity to perform those tropes differently? Does becoming feminine mean getting subjective, being positioned in the realm of the personal, just as expected? If it is possible to take this risk as an active choice, then I think it is one worth taking, as to do so requires a resituating of oneself in relation to one's own history, sex, and gender. This offers a way to reshape femininity from the inside out, and the outside in.

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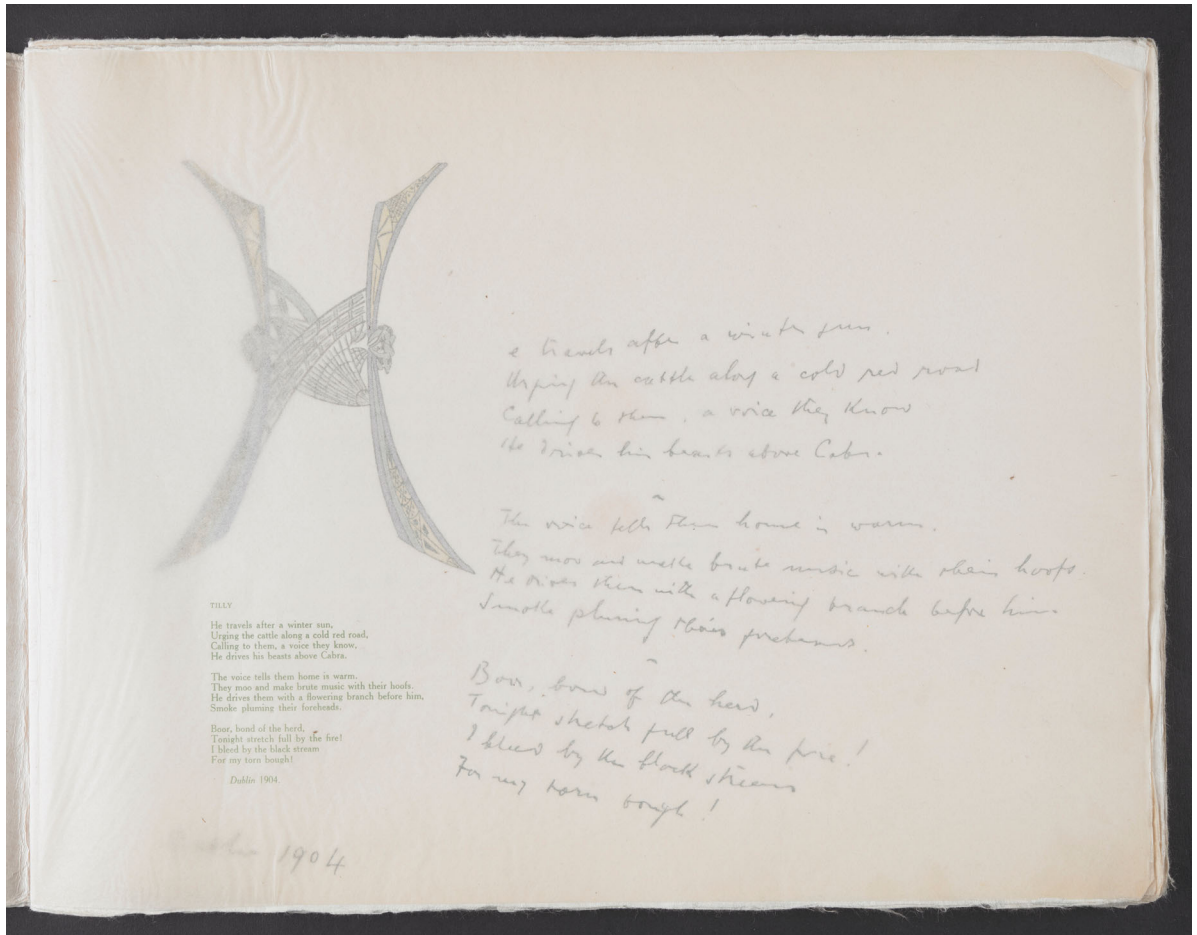
Tilly
He travels after the winter sun

Her Hatchery
Bloomer's hatchery is a 'minor architecture' derived from Gilles Deleuze and Félix Guattari's concept of a 'minor literature', which they associate with three characteristics: 'the deterritorialization of language, the connection of the individual to a political immediacy, and the collective assemblage of enunciation'.[10]

> THIS IS the [HATCHERY]. it is the place of production, flow, desire, signifiers on the cheep. It is chaotic, dynamic, dirty. There is no author-ity.[11]

Figure 1.
Tilly
He travels after the winter sun
Initial letters designed and illuminated by Lucia Joyce, in James Joyce, *Pomes Penyeach* (Paris and London: Obelisk Press and Desmond Harmsworth, 1932), reproduction of Joyce's original manuscript with printed text, no. 25 of an edition of twenty-five copies, oblong folio, British Library Board C.107.h.35, courtesy of the British Library

'No author-ity', she writes. In 1993, tracing the feminist aspects of Bloomer's writing practice, I write-wrote-write:

> Her critical instrument of 'the hatchery,' a minor architecture instigating public and private, is easily taken to be a feminine architecture.[12]

Yet I do not really recognise the arguments I made, back then, or even remember writing them. Do I know their author anymore? After almost 30 years of architectural research and teaching, I read and write differently now. Yet I retain a fascination with Bloomer's interest, following Walter Benjamin, in the work of allegory and the continuing slippage of meaning between verbal and visual registers. And, in the meantime, I have learnt more about Benjamin's understanding and use of allegorical practice,[13] how in the *Passagen-Werk*, or *Arcades Project*, he describes his method of assembling fragments as literary montage, carrying over the principle of montage into history: 'That is, to assemble large-scale constructions out of the smallest and most precisely cut components.'[14]

Benjamin's unfinished project, which focused on the Parisian arcade as a ruin, was composed of fragments, including quotes he had collected and writings produced between 1927 and 1939, arranged in organising themes or convolutes — catacombs, dust, fashion, the flaneur, iron constructions, lighting, mirrors, mannequins, and panoramas. According to Benjamin, by the early twentieth century the arcade was an architecture that no longer represented the desires of the population, and so stood for the transitory and destructive nature of capitalism. The allegorical figure of the arcade as a ruin showed 'an appreciation of the transience of things', and exemplified the ability of the 'amorphous fragment' to produce a multiplicity of meaning rather than the singularity of an 'organic totality' — providing a site for melancholic reflection on the transience of material existence.[15]

Bloomer's allegorical constructions are less melancholic, more playful, the transitoriness of her hatchery is an endlessly productive feminist architecture – a house that Jill built, a museyroom, a crypt, a poche, a shed — 'an apparatus of architecture, writing and the body'.[16] These are so desirous, in fact, that the only way to keep track of all the fragments is in an appendix or 'Syllapsies': Babel, Crypt, Game, Hatchery, [Mapping], Hen, Hieroglyph, House, Hysterical Doc, Interval, Letter, Mapping, Mirror, Patchwork, Pharmakkon, Poche, The Proper, Rocket, Stone, Undesirable beasts, Weaving, Vessel.[17] The letters are important, some reoccur — N, T, V, X — while others go missing.

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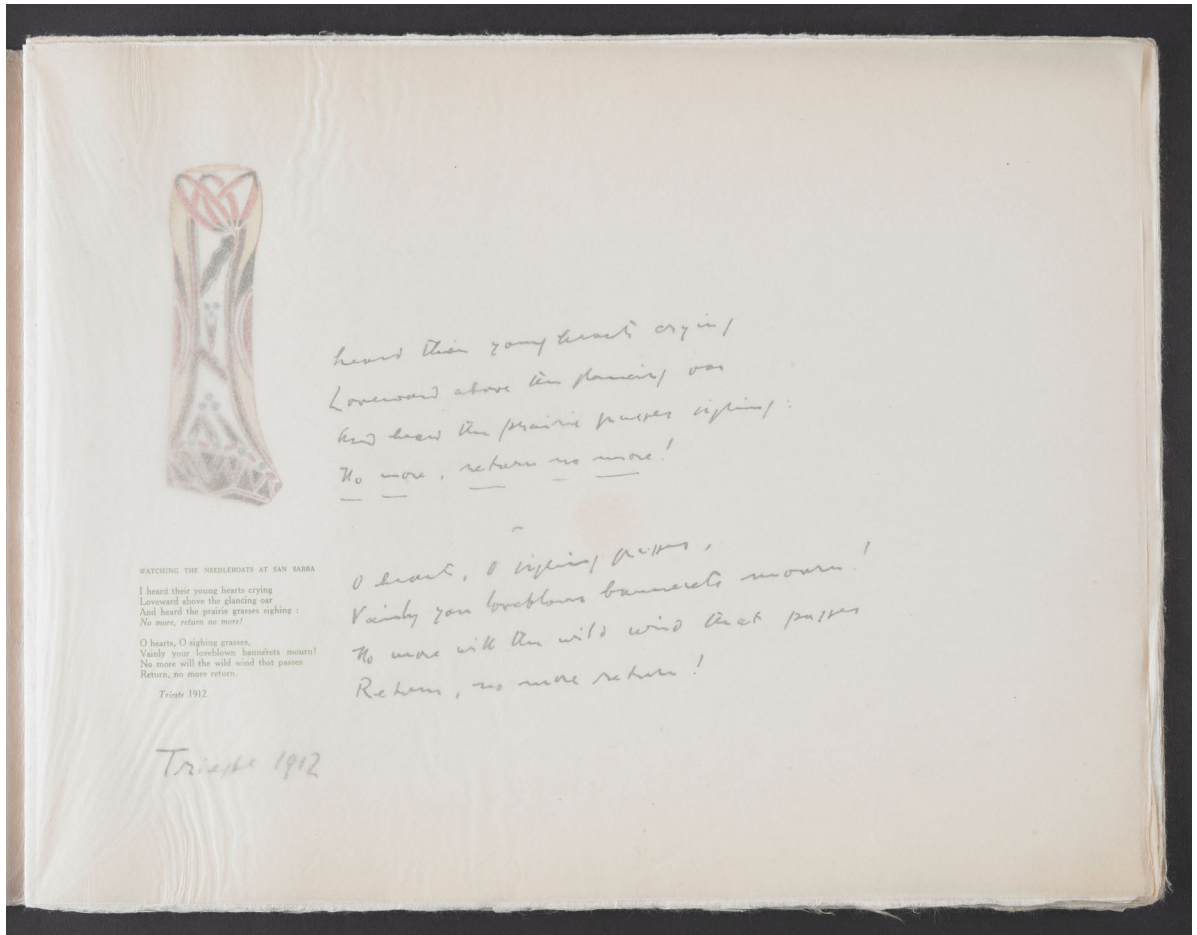
Watching the needleboats at San Sabba
I heard their young hearts crying

I and You

In short, the question is whether doing is with or to: doing to me implies that complementary two ness of opposing doer and done to, while doing with suggests that shared state of fitting in, coordination, or purposeful negotiation of difference that will be called thirdness.[18]

So writes psychoanalytic practitioner and theorist, Jessica Benjamin, who understands recognition in terms of the intersubjective processes that oscillate between experiencing the other as 'a responsive agent who can reciprocate',

Figure 2.
Watching the needleboats at San Sabba
**I** heard their young hearts crying
Initial letters designed and illuminated by Lucia Joyce, in James Joyce, *Pomes Penyeach* (Paris and London: Obelisk Press and Desmond Harmsworth, 1932), reproduction of Joyce's original manuscript with printed text, no. 25 of an edition of twenty-five copies, oblong folio, British Library Board C.107.h.35, courtesy of the British Library

or, 'an object of need' to be 'managed within our own mental web'. For Benjamin, these processes correspond to two psychic dimensions — intersubjective and intrapsychic — which she sees not as exclusive options but interrelated 'phenomenologies of psychic life', that 'correspond to our shifts in relational states between feelings of self being *with* an other self, and self being in complementary relation *to* an object'[19]

In theorising recognition, Benjamin moves beyond the Kleinian view of ambivalence or holding opposites in tension to shifts between intra- and inter-subjective relating, conceptualised, following D. W. Winnicott, not as a 'static condition but a continual oscillation between relating to an outside other and an inner object'.[20] Benjamin maintains that, while the intrapsychic perspective continuously reverses through identification, the intersubjective view aims to create a third position 'that is able to break up the reversible complementarities and hold in tension the polarities that underlie them'.[21] These processes of matching and mis-matching, as she describes them, are not about mirroring, symmetry, or synchrony, but are rather non-linear, related to attunement and reciprocity in interaction, and intrinsic to 'thirding'.[22] This notion of the thirdness is vital in Benjamin's work as it takes us from the ethics of the dyad to wider collective conceptions of we.

In *Shadow of the Other*, Benjamin argues that the dialogue between mother and child can take the place of the paternal function, 'Jacques Lacan's third term that breaks the dyad'. Instead of thinking of the maternal dyad as a trap with no way out, she suggests that dialogue itself can be understood as a third co-created by two subjects.[23] Rather than a person located outside the dyad, she considers how the third may work as a function, for example, to symbolise, and describes two forms of thirdness: the 'one in the third', which involves early 'union experiences and accommodation', as well as 'later moral and symbolic forms of thirdness that introduce differentiation' that she terms 'the third in the one'.[24]

In the *Murdered Father, Dead Father: Revisiting the Oedipus Complex*, Rosine Josef Perelberg moves beyond Benjamin's third, which she argues is co-created out of an experience of two, towards a concept of the third as a theoretical construct linked to structure: 'The third is part of a structure — and, I would say, is the condition itself of such a structure'.[25] She turns to the work of André Green who proposes the crucial relevance of the third in psychoanalytic theory, not in terms of the oedipal triangle, but rather in 'going beyond the here-and-now by the always-implied reference to the third dimensions (*ailleurs* and *autrefois*) which is always marked by *absence*'.[26]

3
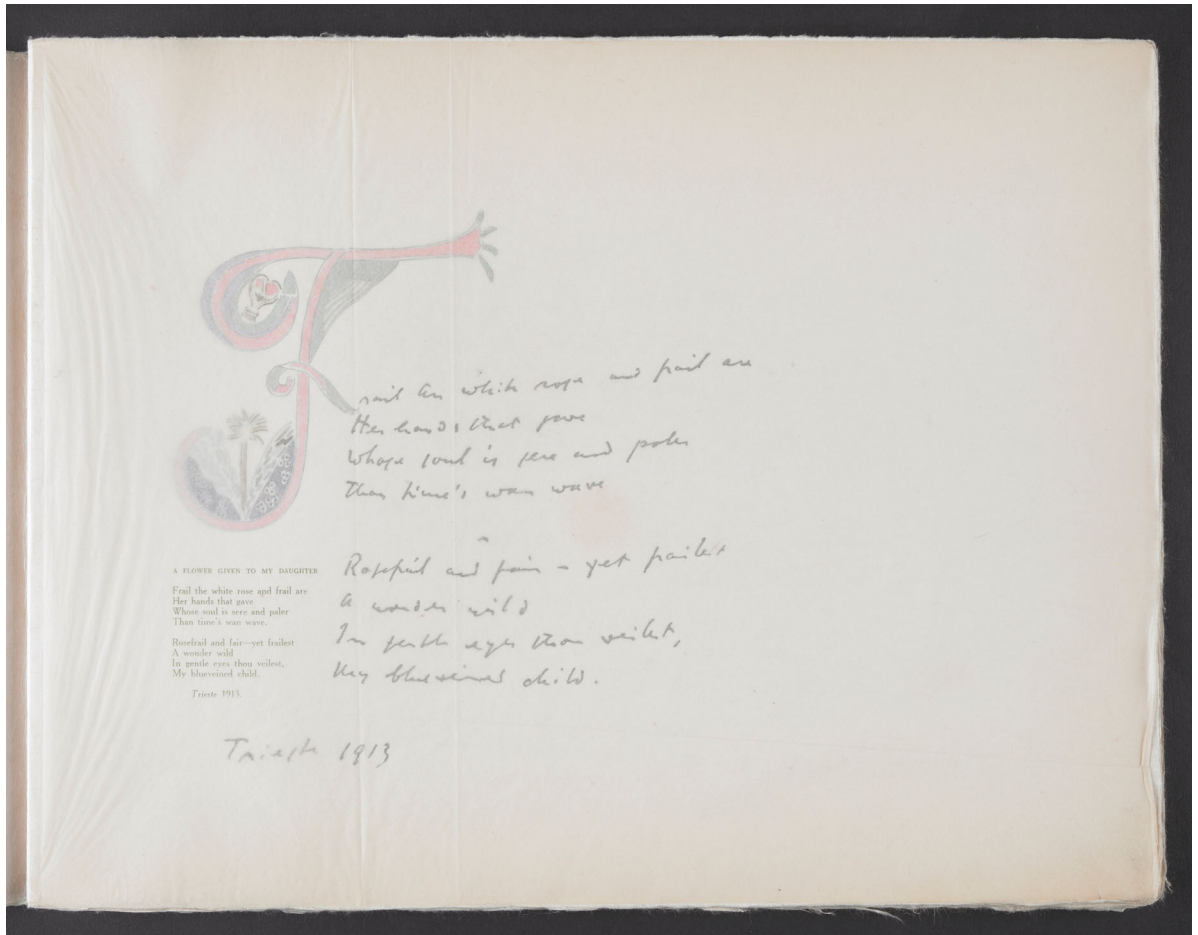
A Flower Given to my Daughter
Frail the white rose and frail are her hands

Fort/da
A small wooden shed, rather ramshackle, is perched on tall legs. A ladder leads up to a little peephole in its side. A collection of outdoor plants in big pots, red geraniums mostly, are arranged around the hut. Losing their husky petals to the floor, they give off the sweet aroma of verbena, and the hot, dry scent of holidays in the Mediterranean.[27]

Tracey Emin made this hut as a tiny home for her father, in response to the description he gave her of his 'perfect idea of heaven' — a little house on stilts located by the sea with the waves breaking and the sound of rain on a

Figure 3.
A Flower Given to my Daughter
Frail the white rose and frail are her hands
Initial letters designed and illuminated by Lucia Joyce, in James Joyce, *Pomes Penyeach* (Paris and London: Obelisk Press and Desmond Harmsworth, 1932), reproduction of Joyce's original manuscript with printed text, no. 25 of an edition of twenty-five copies, oblong folio, British Library Board C.107.h.35, courtesy of the British Library

corrugated tin roof. *The Perfect Place to Grow* (2001) incorporates Emin's father's efforts at DIY, including a fragile trestle table which took him three weeks to build (the only one ever completed of a pair he intended to construct as a table) as well as plants he gave to her.[28]

The phrase 'The Perfect Place to Grow' is featured in Emin's appliqué quilt *Hotel International* (1993). From her written descriptions, this location seems quite far from a perfect place to grow. The labyrinthine 80-room hotel owned by Emin's father, run by her mother, and full of strangers, was where she and her twin brother Paul spent their early childhood. But perhaps it was perfect because it positioned Emin between private and public, precisely on the boundary she transgresses in her work from the 1990s, exposing the intimate details of her life to an art-going audience of strangers.[29]

I climb up the ladder and bend forward to take a peek through the hole. A middle-aged man, wearing a sun hat and trunks, overweight and slightly sweating, comes towards me through the lush undergrowth. He is holding out a red flower. I lean forward to inhale its scent. He moves back, turns around, and disappears the way he has come. Smiling over his shoulder, he lurches through the vegetation and into the distance. Then he reappears, coming forward towards me again, this time with a white bloom. And then, again, he turns away …

Fort/da
Away/there.
Fort/pa
Disappearance/return.
[ailleurs and autrefois]
Fort/fa

What does a father's absence mean to his daughter?[30]

Described by critic Mark Durden as 'a riposte to Marcel Duchamp's *Etant donnés*',[31] *The Perfect Place to Grow* inverts the usual gendering of voyeurism, positioning the viewer on the side of the female artist behind the camera spying on a man. But the work is not simply a gendered reversal. Not only does Emin's father know he is being filmed, he plays gleefully to the camera, but Emin positions her *voyeuse*, not hidden out of view, from which she can throw a furtive gaze, but exposed in the act of looking herself, poised halfway up a ladder.

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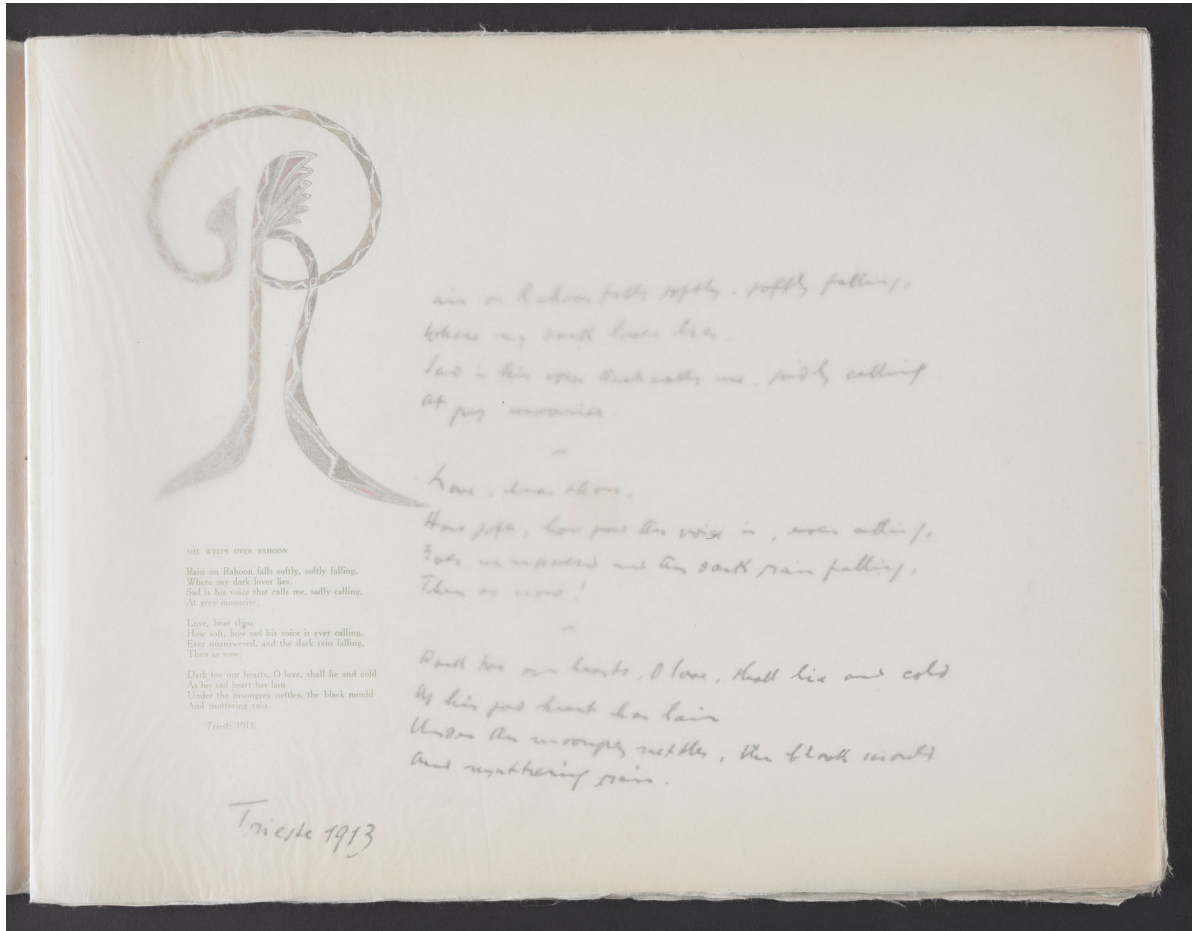
She weeps over Rahoon
Rain on Rahoon falls softly, softly falling

Refiguring
Although never named as such in this early essay, the potential of feminist
figuration emerges in Donna Haraway's 'A Cyborg Manifesto' (1985) when
she writes: 'The common achievement of [Katie] King and [Chela] Sandoval
is learning how to craft a poetic/politic unity without relying on a logic of appro-
priation, incorporation and taxonomic identification.'[32]

In discussing the importance of story-telling and political imagination for
'exploring what it means to be embodied in high-tech worlds', Haraway cites

a range of feminist writers, from Octavia Butler and Monique Wittig, to Audre Lorde and Adrienne Rich, referring to their ability to 'write the body', and to 'weave eroticism, cosmology, and politics from imagery of embodiment'.[33] She underscores the importance of writing for all colonised groups, but especially for black women and men in the US, pointing out that acquiring the skills to read and write can come at great risk, even to one's life, emphasising the importance of 'access to the power to signify', and how 'releasing the play of writing' needs to be grasped and understood as 'deadly serious'.[34]

In 1992, in 'Ecce Homo, Ain't (Ar'n't) I a Woman, and Inappropriate/d Others', Haraway argues that figuration is a mode of theory that can imagine beyond the repetitive cycles of a 'more "normal" rhetorics of systematic critical analysis', which she understands as 'entrapping' us in 'stories of the established disorders'.[35] She calls for a form of 'feminist humanity', which, by resisting 'literal figuration', can 'erupt in powerful new tropes, new figures of speech, new turns of historical possibility'.[36]

By the time we reach 'Modest_Witness@Second_Millennium' in 1996, Haraway is writing more figuratively — using the figure of the modest witness as a 'sender and receiver of messages in my e-mail address'.[37] She understands this subject position as a figure in the narrative, 'woven into the nets traced here', that 'works to *refigure* the subjects, objects […]' of communication around the technoscience that she is discussing.[38]

Four years later, in 2000, in an interview that pays particular attention to her writing practice, Haraway returns to cyborgs, highlighting how they are 'places' where the relation between the literal and the figurative is ambiguous — located in a condition of 'both/and'.[39] Here, by linking the characteristic features of her own object of study — the ambiguities of technoscience and cyborgs — to her way of writing about those objects — creating ambiguities between the literal and the figurative — it is possible to focus on the relations between the content of written work and its formal qualities, a core feature, I would argue, of feminist figuration.[40]

And, after another four years, in 'A Kinship of Feminist Figurations', the introduction to *The Donna Haraway Reader*, she digs deeper into the practice of writing itself, discussing its possibilities for self-making and world-building:

> I am not, in fact, so much writing the same paper again and again as writing in the embrace of a complex, collective practice, in which the many writers loop through each other, tracing together the barely discernible figure of an elsewhere.[41]

5
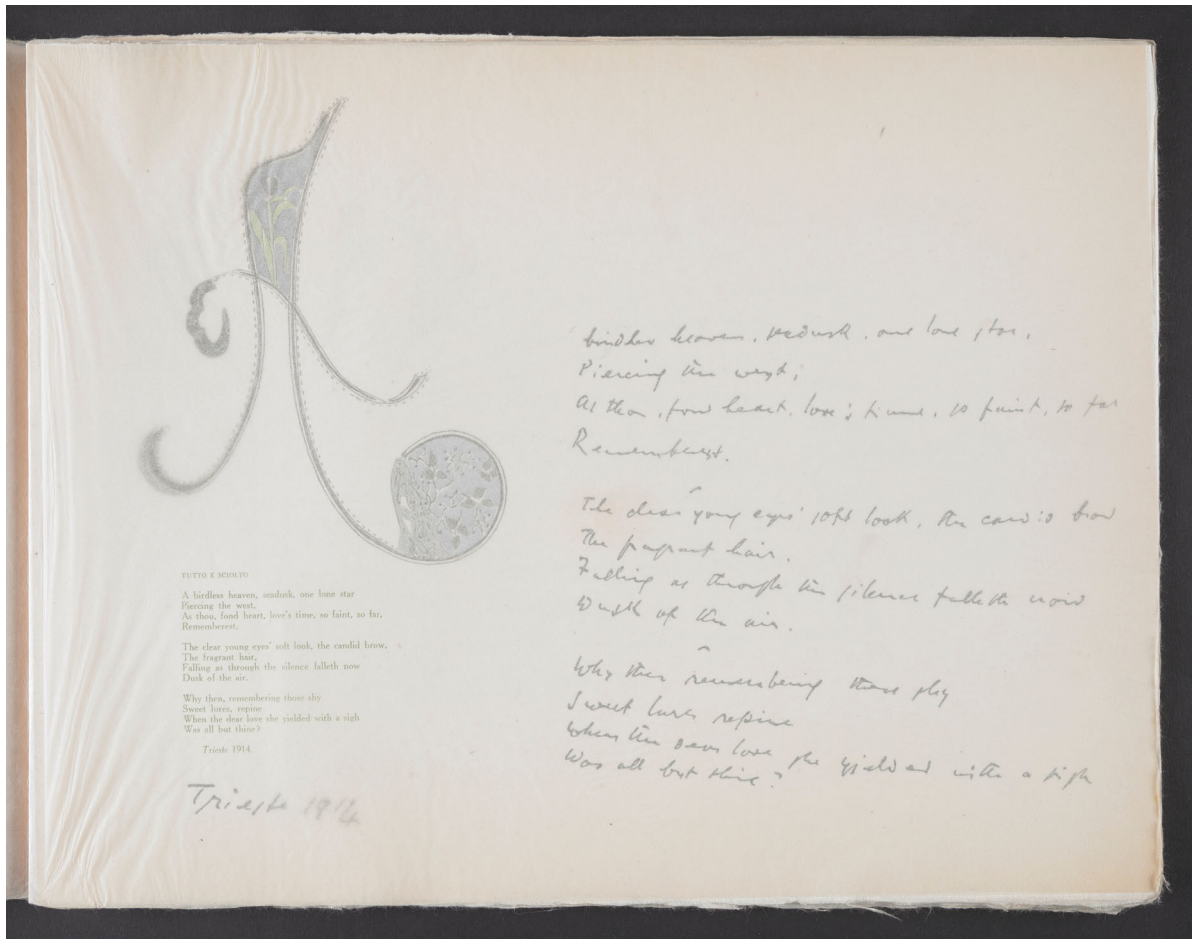
Tutto e sciolto
A birdless heaven, seadusk, one lone star

Autotheoretically

My teacher, then my colleague, then my lover, then my husband, then the father
of my daughter. I will be his widow.[42]

Bloomer's approach to theory embraces the personal as part of the architect's
professional role and the academic writer's criticality. In the preface to *Architec-
ture and the Text,* she employs autobiographical tropes, making explicit
reference to her husband Robert Segrest and the different roles he plays in

her life It was this personal revelation that really drew my attention when I first opened the book in 1994. What does it mean to return to the 'personal is political' of second wave feminism now?[43]

Despite the potential pitfalls of marginalisation that the use of the 'I' can bring, as Karen Burns has eloquently noted,[44] in this re-reading I wish to underscore the political efficacy of feminist architectural theory's use of the 'I', and to situate this writing as part of the history of what Lauren Fournier describes as feminist 'auto-theory'.[45] As Fournier notes, in 1997 Stacey Young had already used the term in 'The Autotheoretical Texts', a chapter of her book, *Changing the Wor(l)d: Discourse and the Feminist Movement,* where she argues that it is possible to understand the auto-theoretical writing of second wave feminism in relation to political activism.[46] Suggesting that the 'power of the autotheoretical texts lies, in part, in their insistence on situatedness and embodiedness', Young explores the ground-breaking work of women of colour writers, such as Gloria Anzalduá, Cherrie Moraga, and Audre Lorde.[47] For Young, these authors' texts evidence particular kinds of political activism which, rather than focus solely on the processes of consciousness-raising, place emphasis on the production of emancipatory discursive registers themselves.

My rereading of Bloomer weaves the 'I' back into this particular history, arguing that it is precisely because writing can offer possibilities for understanding architecture through lived and personal experience, that autotheoretical writing is a politicising practice, one which opens up new ways of critiquing the neutral and apparently ungendered profession. When exposing her emotions, interweaving her children and domestic life with theoretical concepts and architectural ideas, Bloomer makes no apology:

> All conventional scholarly work ('original research') is written in the implied first person. Under the mask of objectivity, 'I am interested in,' becomes 'The focus of this study is.' The following chapters make no pretence at objectivity: they represent the residue of myself, my cultural condition, my passion (love and hate) for architecture. The non-neutrality of language and history (and architecture) are my concerns.[48]

Bloomer's critique of objectivity ties into feminist epistemology, and the work, from the late 1980s onwards, of Jane Flax, Donna Haraway, Sandra Harding, Susan Heckman, and others on standpoint theory and situated knowledge.[49] In her 1988 essay 'Situated Knowledges', Haraway avoids the perils of the objectivity/subjectivity binary by stating that 'feminist objectivity means quite simply *situated knowledges*'.[50] And Rosi Braidotti, in returning to Deleuze's notion of the 'figural' rather than Haraway's 'figurative', argues for 'postmetaphysical figurations of the subject',[51] that 'deterritorialise and destabilise the certainties of the subject and allow for a proliferation of situated or 'micro' narratives of self and others'.[52]

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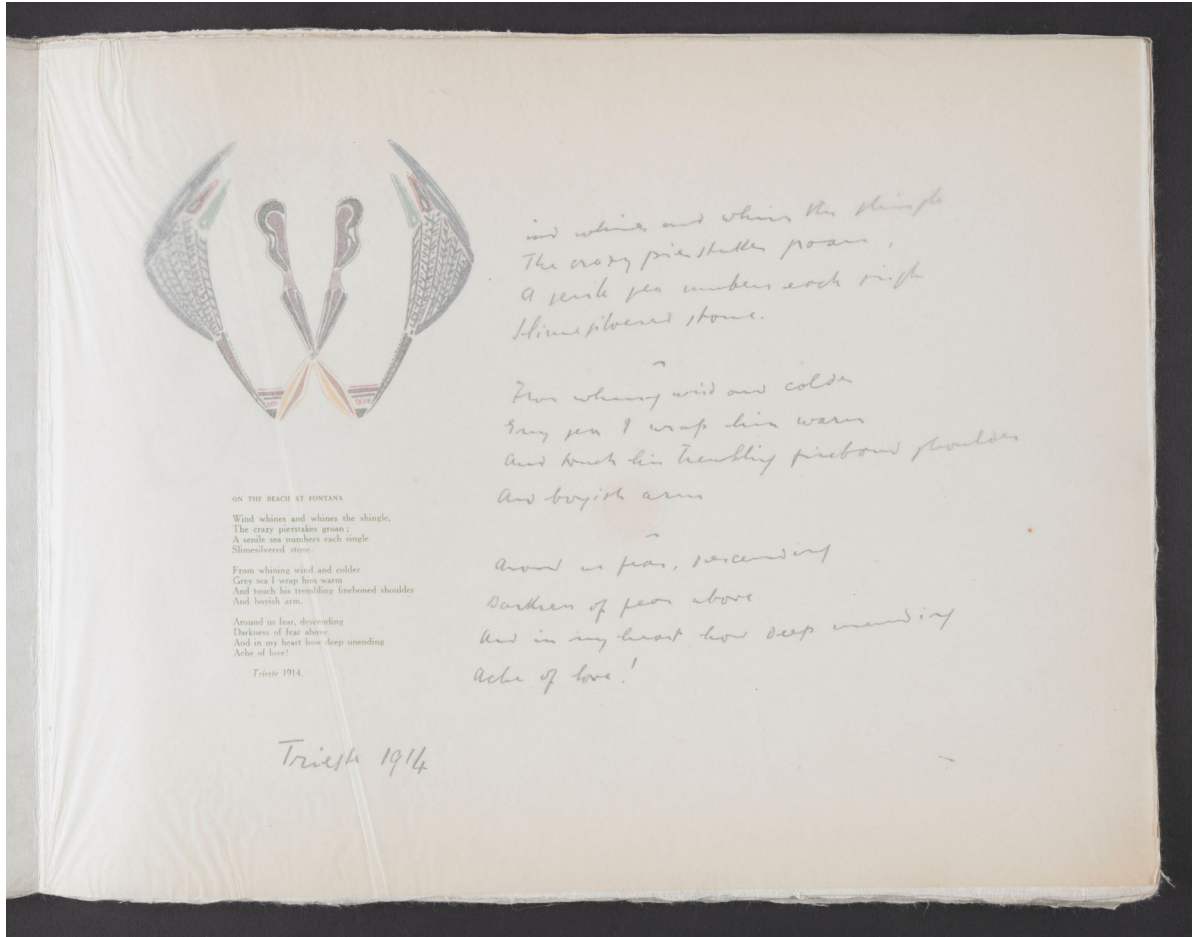
On the beach at Fontana
Wind whines and whines the shingle

When we write
In his late work on ethics, occurring in the early 1980s, and in the last years of his life, Michel Foucault conceptualises subjectivity and subjectivisation with regard to *rapport a soi* or relations to the self, set within a framework he calls 'care of the self', juxtaposing care of the self with confessional and hermeneutic modes of self-examination more concerned with self-knowledge.[53] In *Self Writing*, a 1983 essay focused on writing, he explores these practices of self-making through what he describes as writing's 'ethopoietic' function, noting that: 'No technique, no professional skill can be acquired

Figure 6.
On the beach at Fontana
Wind whines and whines the shingle
Initial letters designed and illuminated by Lucia Joyce, in James Joyce, *Pomes Penyeach* (Paris and London: Obelisk Press and Desmond Harmsworth, 1932), reproduction of Joyce's original manuscript with printed text, no. 25 of an edition of twenty-five copies, oblong folio, British Library Board C.107.h.35, courtesy of the British Library

without exercise; nor can the art of living, the *technê tou biou,* be learned without *askesis* that should be understood as a training of the self by oneself.'[54]

In 'Becoming-Ethical: An Eco-Philosophy of Multiple Belongings', Braidotti discusses how the ecological crisis has created a need to reconstitute 'ethics, politics and a new processual ethics'.[55] She turns to the work of Vandana Shiva and the distinction she draws, proposed by Francisco Varela and Humberto Maturana in 1972, between autopoietic and allopoietic systems, the former consisting of mostly biological organisms that are self-organising and self-renewing, and the latter of mainly technical artefacts that require outside intervention to function.[56] Braidotti then moves to focus on Félix, Guattari, who relates distinctions made between autopoietic and allopoietic systems to redefinitions of subjectivity, extending autopoiesis to include machines and inventing the term 'chaosmosis' to describe 'autosubjectivation'.[57] By moving beyond the distinction proposed by Shiva, Guattari is able, according to Braidotti, to 'propose[s] a more collective machinism without delimited unity, whose autonomy accommodates diverse mediums of alterity'.[58] Braidotti explains that as a 'schizo-analyst', Guattari stresses the 'nonhuman' aspects of human subjectivity, showing that the human does not need to coincide with the person or individual. As she points out, in Guattari's aesthetic and political paradigm, his vision of the subject is as a dynamic, self-organising, or 'autopoietic system'.[59]

This focus on autopoiesis is challenged by the concept of sympoiesis, referred to, for example, by Haraway in *Staying with the Trouble*. When Haraway reconceptualises the Anthropocene as the Chthulucene, as a 'time of mortal compositions at stake to and with each other',[60] she notes that this epoch, in which the human and nonhuman are inextricably linked, is *sympoietic*, and not, as she writes, autopoietic. Here Haraway takes the term sympoiesis from M. Beth Dempster, and argues that mortal worlds 'do not make themselves',[61] but rather require a poiesis that thinks-with, makes-with, and becomes-with. This is what she calls 'SF', defined as 'science fiction, speculative fabulation, string figures, speculative feminism, science fact, so far'.[62] For Haraway:

> SF is practice and process, it is becoming-with each other in surprising relays; it is a figure for ongoingness in the Chthulucene.[63]

This opens up the possibility that processes of self-figuring, self-making, and self-writing are both auto and sympoietic — they take place in relation to and with others — through inter-textual practices such as montage, quotation, and citation, but also through reading and writing, re-reading and re-writing, together.

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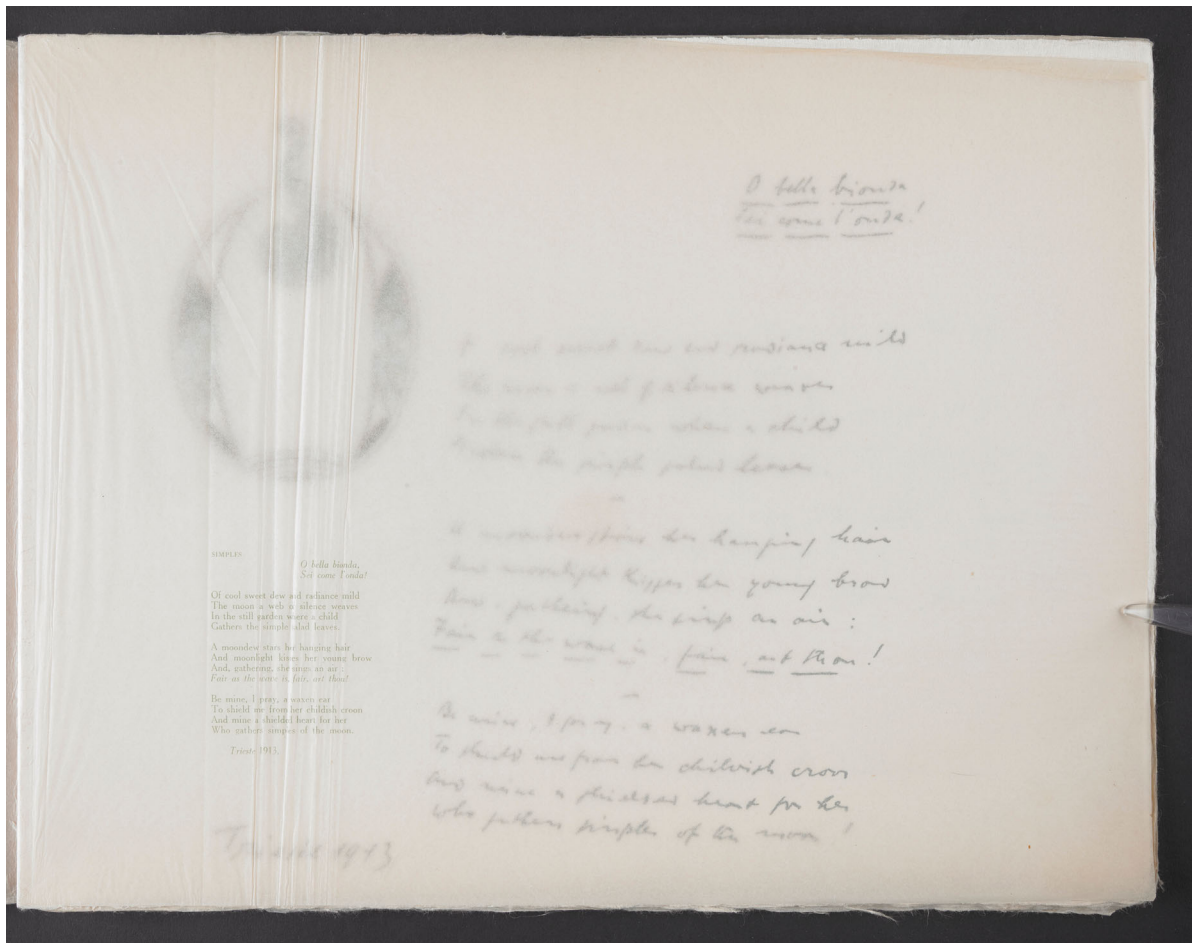
Simples
O bella bionda
Sei come l'onda!
Of cool sweet dew and radiance mild

Of the detail
A focus of 'Bloomer's Babble' was Bloomer's relation to methods of decon-
struction and, in particular, to Jacques Derrida's concept of the 'gram'. In *Of
Grammatology*, Jacques Derrida explores the science of the written sign:
arguing that the gram in grammatology is the equivalent to the sign in semiol-
ogy. He questions the priority that phonetic language has been given over
written language where writing is treated as merely a 'supplement' to
speech, and argues for the reassertion of the nature and status of written

language.[64] In Derridean terms, the 'supplement' operates as both a substitute for and in excess of spoken language; its excess pointing to the very lack for which it stands. Entering into deconstruction via this excessive act, Bloomer follows the classical scholar Ann Bergren and her writing on weaving to transform Derrida's 'gram' into a woven picture or 'grammata'. Bloomer quotes Bergen specifically here: 'a "writing" or graphic art, [is] a silent, material representation of audible material speech'.[65] For Bloomer, the grammata is an emblem, a form of woven allegorical construction, in which: 'Privileging, an ultimately static operation, gives way to oscillating (or shuttling), an operation that itself shuttles between stasis and flow.'[66]

In *Of Grammatology*, in an attempt to redefine presence, Derrida argues for the need to defer meaning — through the structure of *différance* or radical otherness.[67] Bloomer describes how she draws on Derrida's method of, what she calls, 'radical empiricism' as a model for her own work: 'It is a close analysis of texts that at the level of material to be analysed are closed to context and at the level of the process of analysis are open to a boundless universe of potential connectivity.'[68]

Responding to Derrida's later *Dissemination*, in which, for Bloomer, 'writing is set in motion', in her own work writing becomes 'a constructing, nonlinear enterprise that works across culture in networks of signification'.[69] Here Derridean terms such as 'supplement', 'gram', 'trace', and '*différance*', offer the 'Three-Plus-One' structure for her book. *Finnegan's Wake* is fascinating to her because of how 'the narrative is superimposed on an emplotment', creating a geometric literary structure that resembles an architectonic structure.

Deriving her theory of allegory from Walter Benjamin's *Trauerspiel*,[70] in which the allegorical emblem exists precisely at the point of slippage between verbal and visual, for Bloomer architecture is represented allegorically in the relation between the words of the Joyce's *Finnegan's Wake* and the drawings of Giovanni Battista Piranesi, in which architecture is composed of floating signifiers divorced from their signifieds. Bloomer's emblems are figurative patterns created out of N, T, V and X, which exist as letters in words, patterns in the text, architectural signifiers on plans and sections, and structuring devices. The N from Benjamin's *Passagenwerk*, the X from Joyce's *Finnegan's Wake*, the V from Piranesi's 'Collegio', and the T in post and beam construction signify escalating connective meanings which for her are not confined by context or by binary systems.

Details from Piranesi's drawings expanded to a larger scale are interleaved through the book. Their lines fuzzy and almost out of focus, they destabilise the reading, disallowing the visual materials from remaining a static illustration to the arguments made in the writing, operating instead as another dizzying flow of possible meanings.

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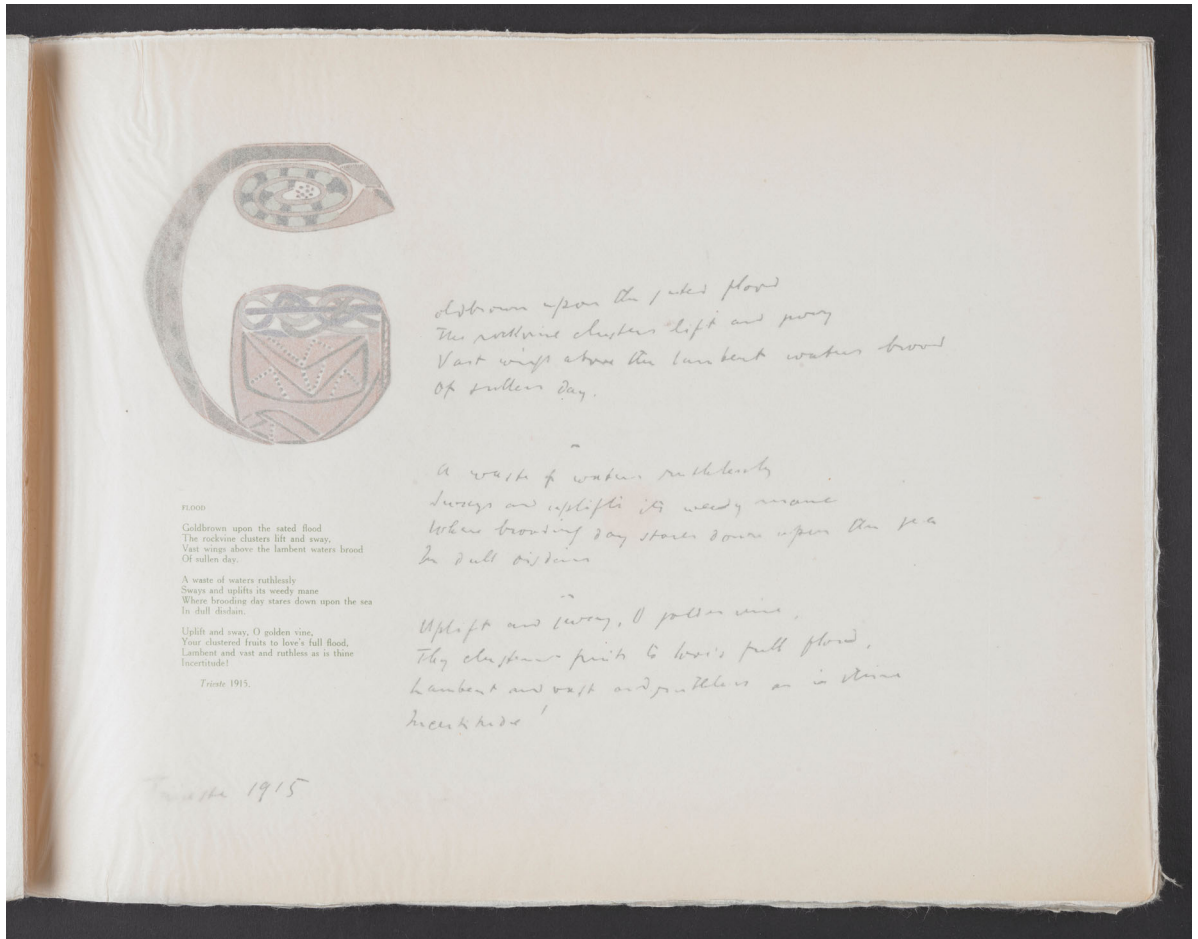
Flood
Goldbrown upon the sated flood.

Glossaries, Graspings, Gleanings

The end of linear writing is indeed the end of the book.[71]

Graspings (syllapsies): wholes and not wholes, convergent divergent, consonant dissonant, from all things one and from one thing all.[72]

Bloomer introduces 'Syllapsies', the final – the plus-one part — of her book with quotes from Derrida on nonlinear writing, and Heraclitus on fragments 'Syllapsies' is for her an 'appendix' that serves as a '"switching mechanism",

Figure 8.
Flood
Goldbrown upon the sated flood.
Initial letters designed and
illuminated by Lucia Joyce, in James
Joyce, *Pomes Penyeach* (Paris and
London: Obelisk Press and
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for alternative readings of the book'. She goes on to list 22 'motifs' that are 'generative themes and connectives', which 'serve[s] as supplemental reading aids', and '"hints" […] that constitute reading "joints"'.[73]

As multiple forms that consist of listings of words, lexicons, and glossaries, as well as appendices, emerge as increasingly dominant aspects of contemporary humanities research, I start to wonder why we are drawn to this form of epistemological structuring and what new kinds of knowledge they are creating. Conventionally, a lexicon is understood as a kind of dictionary, corresponding to the term lexicography as the study of words and their meanings while a glossary, also called a vocabulary or clavis, is an alphabetical list of terms — especially those newly introduced, uncommon, or specialised — drawn from a particular domain of knowledge, and providing definitions and explanations of such terms. Yet the ways in which these literary forms are structured, and their entries written, seems to suggest a criticality more typical of the approach taken around a minor literature. Stephen Wright's *Towards a Lexicon of Usership*, for example, sets out key concepts of use concerning contemporary art practice in the context of a shift from spectatorship to usership.[74] In challenging 'dominant conceptual institutions', his lexicon includes a code that indicate*s* those terms which he argues need to be 'retired', and those concepts which are for him as yet 'emergent'.[75] This connects with Haraway's challenge to the production of universal totalising theories and the habits of binary thinking in her 'A Cyborg Manifesto', where she writes: 'This is a dream not of a common language, but of a powerful infidel heteroglossia.'[76] It further connects with Hélène Frichot and Bettina Schwalm's 'heteroglossary', as 'a place where', they argue, 'key terms can be collected while creating a space in which contradictory or even conflicting projects and diverse positions can be supported in a "plureality".'[77]

A writer who so often works with fragments, what he calls 'figures' in a *Lover's Discourse* and 'traits' in *How to Live Together,* Roland Barthes seems to be a missing link in both Bloomer's interest in figures and fragments, and my work refiguring her text here. *How to Live Together* comprises translated transcripts of a lecture course he gave in 1976–1977 at the College de France. The lectures were arranged as a series of discontinuous units, what he calls 'traits' and describes as 'clearly bound up with a certain politics […] A politics that seeks to deconstruct metalanguage.'[78] The traits are arranged in an alphabet, a form of order that provides Barthes with his preferred indirect relation, or non-method, as an '[…] eccentric path of possibilities, stumbling among blocks of knowledge […] adopting the mindset of the journey, of extreme mutability (flitting, gleaning). We're not following a path; we are presenting findings as we go along.'[79]

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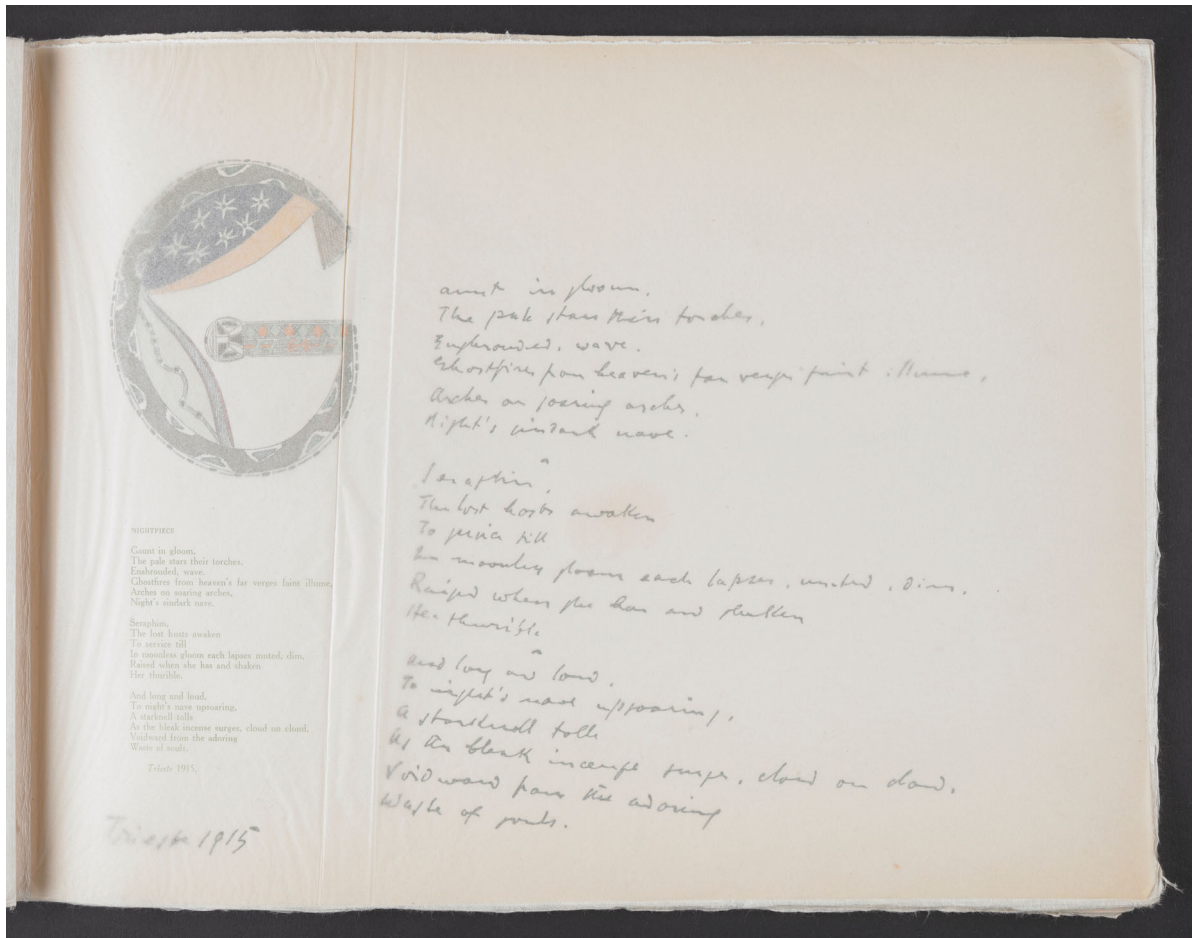
Nightpiece
Gaunt in gloom.

Girls

'Girl Power' has arguably been defined as a core aspect of so-called 'third wave feminism', an underscoring of the potential for girls to have power, to have fun, and to have fun with power. Bloomer's book emerged in the midst of feminism's third wave, coming out in 1993, a year before the Spice Girls hit the scene. I was a student at the time, no longer a girl, but not yet a woman (at least that was how I saw myself then). Reading Bloomer, I placed her in a vertical relation to me. She was an older woman, with much to teach me, and so I positioned her as a theorist mother. One definition of third wave feminism is the idea that it is a coming of age for women born into second wave feminism.
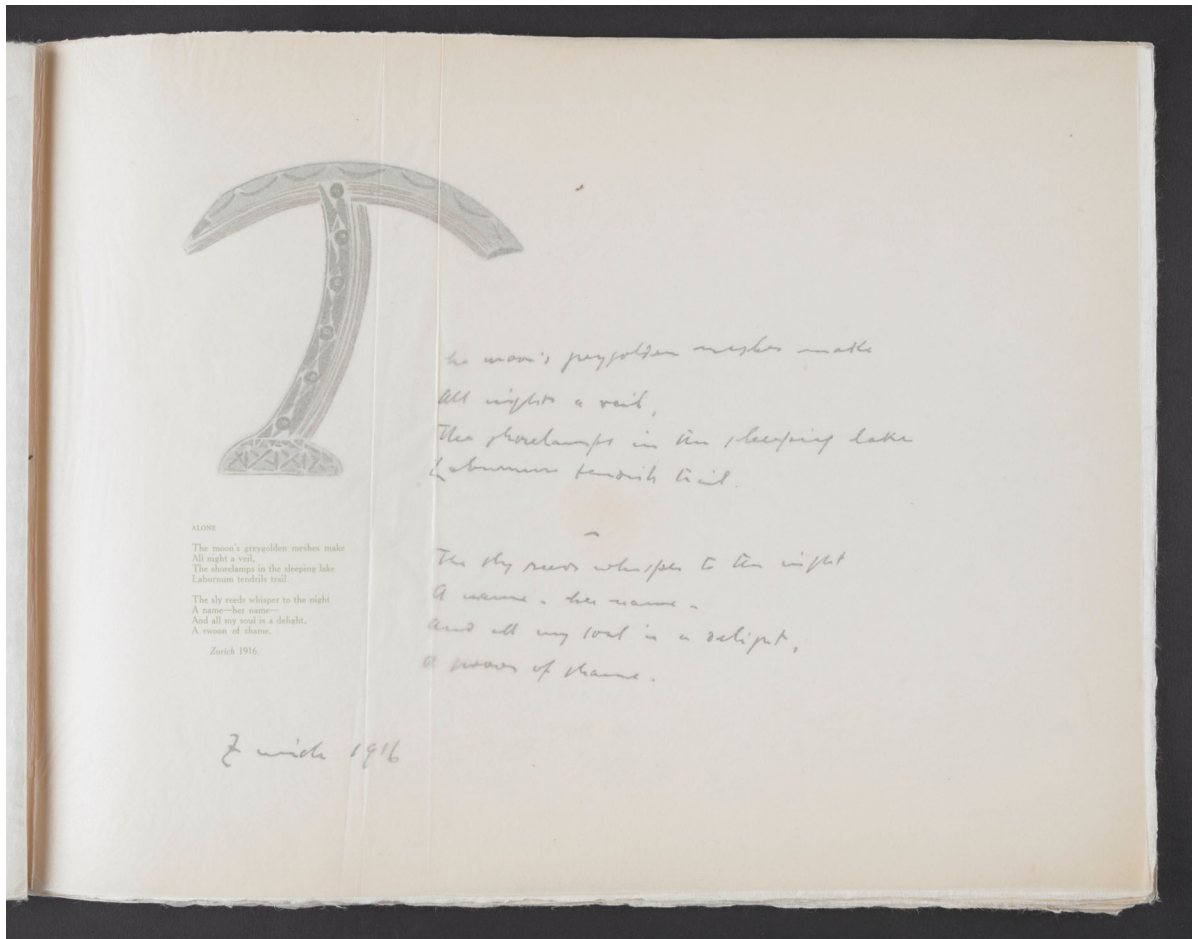
Figure 9.
Nightpiece
Gaunt in gloom.
Initial letters designed and illuminated by Lucia Joyce, in James Joyce, *Pomes Penyeach* (Paris and London: Obelisk Press and Desmond Harmsworth, 1932), reproduction of Joyce's original manuscript with printed text, no. 25 of an edition of twenty-five copies, oblong folio, British Library Board C.107.h.35, courtesy of the British Library

I am not sure I agree, as what does such a relation suggest about the connections between the other waves of feminism; but in any case, 30 years on from the publication of Bloomer's *Architecture and the Text*, and my writing of 'Bloomer's Babble', we are riding in full feminism's fourth wave. I am now in my 50s. The older we get the smaller our age gap seems. Bloomer feels less like a mother now, and more like my older sister.

Juliet Mitchell has proposed 'sibling trauma', as a 'starting point' for constructing a horizontal axis alongside the vertical Oedipal one in the 'theoretical superstructure' of psychoanalysis, 'plac[ing] a sibling trauma and the desires and prohibitions it unleashes as occurring between the stage of narcissism and the Oedipal stage'.[80] Mitchell argues that the shocking external event of the arrival of a new sister or brother provokes internal and illegitimate desires, such as the wish for sibling incest and for sibling killing, that 'cannot be assimilated only to the vertical axis of intergenerational incest and murder (the Oedipus complex). They are different and have different effects.'[81] She discusses how this 'new baby will be the "same" but also the "other"', setting the scene for the need to distinguish between jealousy, characterised as 'the modus vivendi for the arrival of the "other", the one who is different but who should have been the "same"', and envy.[82] Mitchell sees envy as binary — one is envious of what 'someone has', [83] and jealousy as triangular, it occurs when one is jealous of the 'position' that someone is 'in or of where they stand'.[84] She notes that, in her UK-based empirical study of what she calls '"sistering", the sociologist Melanie Mauthner claims to have found that a girl's femininity is constructed as much or more from her sister-sister relations as from her mother-daughter identification'.[85] Indeed, Jane Gallop has written of how sisterhood, of vital importance for the feminist movement, 'is not something given but something we build'.[86]

> Sisterhood is not a tangential rhetorical problem for feminism; it is one of feminism's central rhetorical problems. Thirty years ago, in the first flush of 'women's liberation,' when the second wave was just cresting, 'sisterhood' was pretty much a synonym for 'feminism.' Cozier, less philosophical, it connoted not so much the long history of women's bondage, but a more optimistic emphasis on women bonding.[87]

Caught up in the sisterhood of the particular group of women writing in this special issue, I sense the complex weave of our relations, with Jennifer, with Bloomer, and with each other. Some of the group were formally taught by Bloomer, others taught with her, most have taught her work. Some have formally taught others in the group, or been taught by them. Many of us have worked alongside each other in some way, read and written with each other in multiple capacities, we continue to learn from each other's ways of doing architecture and theory. It is this learning together that made it possible for me to imagine how to re-read Bloomer and how to figure this text.

10

Alone
The moon's grey golden meshes make
All night a veil

Three-Plus-One
In the introduction to *Architecture and the Text*, Bloomer writes about her influences These include a range of male figures from the world of architecture, from her former teacher, Robert Segrest, who introduced her to the 'genius of Piranesi', to Bernard Tschumi who alerted her to the architectural qualities of James Joyce's *Finnegan's Wake*, to Peter Eisenman whose architecture provided both 'nourishment for her thinking and focus for her criticism'. Working with the textual strategies of Joyce and the drawings of Piranesi, her work also draws theoretically on a range of other male scholars, from

Figure 10.
Alone
The moon's grey golden meshes
make
All night a veil
Initial letters designed and illuminated by Lucia Joyce, in James Joyce, *Pomes Penyeach* (Paris and London: Obelisk Press and Desmond Harmsworth, 1932), reproduction of Joyce's original manuscript with printed text, no. 25 of an edition of twenty-five copies, oblong folio, British Library Board C.107.h.35, courtesy of the British Library

the deconstructive textual practice of Derrida, to the allegorical theory of Benjamin, and Tafuri's approach to architectural criticism.[88] Women are there — Hélène Cixous, bell hooks, Luce Irigaray, Julia Kristeva, and Naomi Schor, for example — but they are scattered throughout the book, as sisters, rather than positioned as its founding mothers.

Bloomer's work adapts the subjects, concepts, and methods offered by these male writers for her own feminist ends. She produces a polemic against the dominance of patriarchal power in the architectural profession and a particular kind of visual regime, and offers instead a critique of the transparency of language and a writing of architectural theory/criticism through a non-linear, shuttling process of weaving. *Architecture and the Text* does this by working between a literary text, Joyce's *Finnegan's Wake*, and an architectural text, the drawings of Piranesi. Bloomer argues how *Finnegan's Wake*, by altering conventional semiotic codes, specifically the syntax and morphology of the written word, shifts attention to the materiality of language. By displacing the relative importance of the operation of metaphoric substitutions in language with metonymic context, Bloomer sees how Joyce's writing opens up the possibilities of limitless and open-ended combinations of meaning.[89] The play of the signifiers at work in *Finnegan's Wake* disperses its meaning, as Bloomer writes:

> Language here is construed not as a mirror but as a constellation of points of exchange, a kind of switching mechanism of potential transformations.[90]

Joyce's text offers Bloomer a model for the technique of dissemination, a generative paradigm for deconstructive criticism, where meanings reside in the changing relationships between the various parts of the structure through the operations of reading and writing. Her own three-plus-one construction in *Architecture and the Text* comprises three '*Finnegan's Wake*-derived constructions' or 'assemblages of texts upon the armatures of three drawings or sets of drawings by Piranesi' — *Campo Marzio*, *Carceri,* and *Collegio*. These are followed by 'Un Chateau des cartes', or 'a re-turn to Benjamin, both modelled after and appropriating fragments of his *Passagen-Werk*', while the 'Syllapsies' takes the place of a conclusion and offers, through a series of words which appear throughout the book in capital letters and square brackets, another non-linear reading of the book.[91]

> Like the chapters of *Finnegan's Wake*, they are structured as well upon a simple Euclidean geometry: the Euclidean device for producing an equilateral triangle known as the *vesica piscis*, an emblematic diagram, featured in *Finnegan's Wake* […] an allegorical emblem of the present work that operates, as many emblems do, on many levels.[92]

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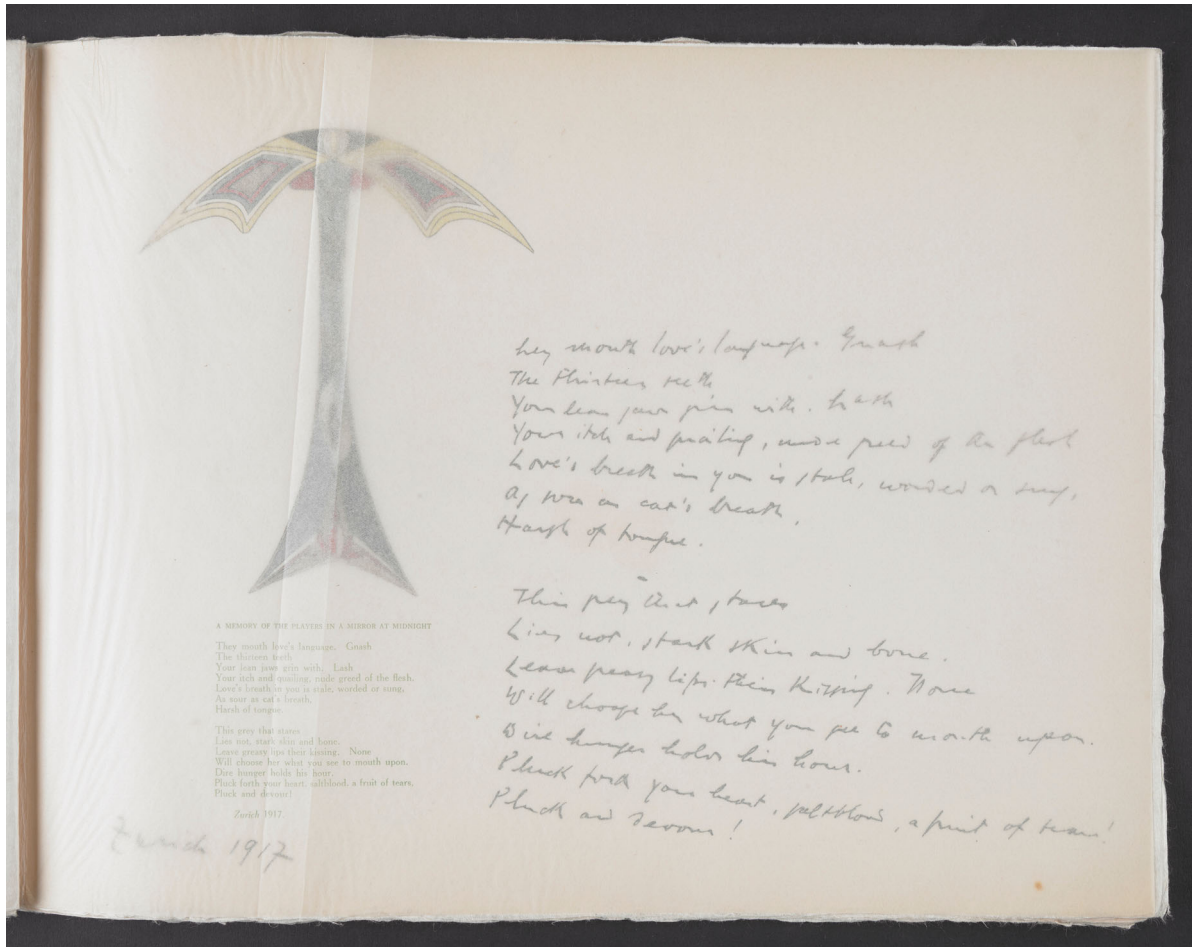
A Memory of the Players in a Mirror at Midnight
They mouth love's language. Gnash.

They. Those others who came before, are also beside me
That 'citational practice'[93] was a topic of research for feminist scholarship only became clear to me a few years ago, following a talk by Ramia Mazé Recognising with colleagues how 'design history and theory seem[ed] to be disproportionately dominated by male authors', Mazé followed Sara Ahmed and transformed the 'ideals, knowledges and the basic materiality of [her] everyday practice as an academic' by first paying attention to her own modes of citation and the gender biases at work there, and then actively making her own citational practice more inclusive.[94] Ahmed herself discusses 'citation as a rather

Figure 11.
A Memory of the Players in a Mirror at Midnight
They mouth love's language. Gnash.
Initial letters designed and illuminated by Lucia Joyce, in James Joyce, *Pomes Penyeach* (Paris and London: Obelisk Press and Desmond Harmsworth, 1932), reproduction of Joyce's original manuscript with printed text, no. 25 of an edition of twenty-five copies, oblong folio, British Library Board C.107.h.35, courtesy of the British Library

successful reproductive technology, a way of reproducing the world around certain bodies',[95] arguing that 'even when feminists cite each other, there is still a tendency to frame our own work in relation to a male intellectual tradition'.[96] Turning back to my own writing, in 'Bloomer's Babble', I explored the problematic area of feminist deconstruction, asking whether it was 'feminist' to use Derrida's techniques of deconstruction because of his own problematic use of the term 'feminine'.[97]

Maria Do Mar Pereira's notion of 'epistemic splitting' conceptualises the ways in which certain parts of research can be considered legitimate while others are excluded,[98] for example, the perceived need to theorise personal experience to make it appear valid in academic work. And as I have discussed elsewhere, the fact that some voices are given greater or lesser value than others also raises questions around the disciplinary protocols of citation and how the apparently neutral tools of referencing can render visible or invisible different kinds of authorship, academic, and artistic.[99]

The temporal quality of citation, that sense of 'coming after' or 'following' someone, ties into an ethical obligation, the need to pay tribute to those who have come before, to acknowledge that one's work does not take place in empty territory but in a space already full of others. This act of 'paying respect' is an important part of the practice of citation, to be carried out, not under duress or simply as a matter of etiquette, for the sake of politeness, but as an ethical aspect of citational practice. Beyond the intellectual responsibility of contextualising one's work in the field, there is an obligation to acknowledge the contribution of others, as an act of recognition. However, a feminism that values collaboration, networks, and horizontality, does not necessarily take kindly to a citational practice in which 'coming after' could be understood as a form of hierarchy or ancestry, emphasising a vertical rather than a horizontal connection. The danger in referencing backwards is that one can make mistresses as well as masters, mothers as well as fathers, rather than sisters and brothers.

Decolonialisation and intersectionality demand that we face up to the problems of the canon, differently this time, by explicitly examining the cross-cutting and reinforcing effects of various kinds of exclusionary practices – informed by differences of gender, sex, class, race, and ethnicity. But, rather than simply reinstate the importance of what has come before and so run the risk of leaving existing systems of power in place, we must heed Audre Lorde's words: 'the master's tools will never dismantle the master's house', and come up with new forms of relationality and positionality.[100] It is on us to put into play practices of citation that pay attention to different ways of recognising and respecting each other, aiming for equivalence and equity, while also allowing asymmetries to occur. Bloomer shows us how this can be done, poetically — using visual and spatial devices — and politically — learning from — while also challenging the work of another.

12
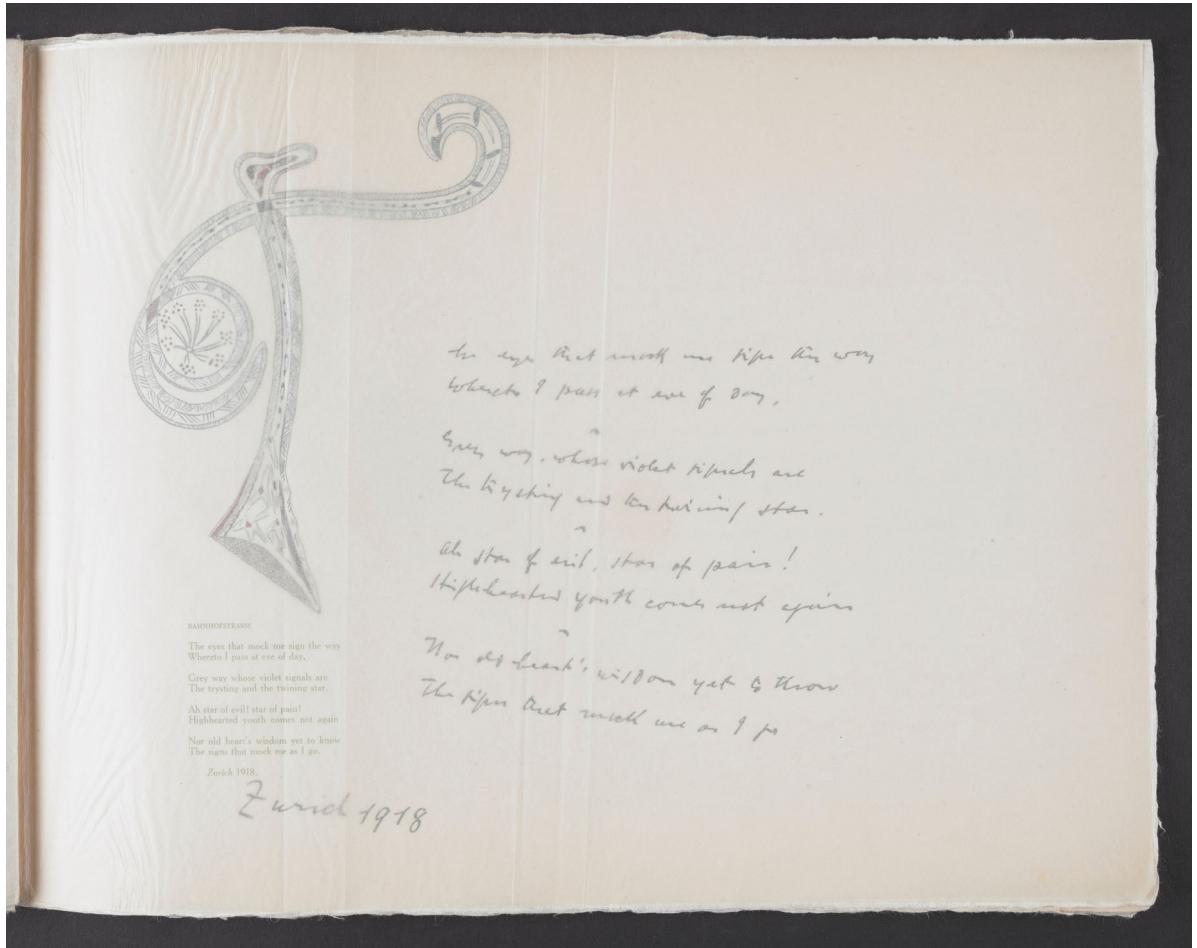
Bahnhofstrasse
The eyes that mock me sign the way

The Feminine
Bloomer's *Architecture and The Text* engages with themes traditionally associated with the 'feminine', such as birth and pregnancy, while her critical instrument of 'the hatchery', a minor architecture integrating public and private, is, as I argued in 1994, a 'feminine architecture', that can also be taken for a feminist architecture.[101] Is there a difference? Bloomer makes it clear, at least in *The Towers of Babble*, that her intention was to parody the tradition in which male architects see their buildings as offspring. As Derrida's 'gram' becomes 'grammata', a silent emblematic message developed through the

Figure 12.
*Bahnhofstrasse*
The eyes that mock me sign the
way
Initial letters designed and
illuminated by Lucia Joyce, in James
Joyce, *Pomes Penyeach* (Paris and
London: Obelisk Press and
Desmond Harmsworth, 1932),
reproduction of Joyce's original
manuscript with printed text, no.
25 of an edition of twenty-five
copies, oblong folio, British Library
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oppressed silence of women who could only communicate through weaving, her work gives a seemingly feminist twist to deconstruction.[102] Bloomer aims to expose binary gendered prejudices, and yet, by working with the feminine mode of Derrida's deconstruction, she understands the problem that the metaphor of the feminine poses for feminism: 'this troping of the feminine creates a slimey mess, a situation that […] is a paralysing quagmire for women who make objects'.[103]

Derrida associates the undefinable in the text with the feminine operator: a feminine seen as beyond opposites, as a playing with the text, as a subjugation of logocentricism; in *Spurs*, the feminine is contextualisation carried to infinity and the open-endedness of all meaning.[104] Such a feminine is a continuation of the philosophical condition of naming the indefinable feminine, a label which, it has been argued, has little to do with the reality of being a woman. Instead, the feminine is found alongside philosophical concerns with writing, style, difference, différence, and the other while his concept of the chora denies a female connection with the maternal, making its relevance to feminist concerns contentious. At least this was the state of play of feminist criticism in the 1990s.[105]

It is on these grounds that Jane Flax writes that 'rather than "deconstruct" acts of oppression, Derrida builds a theory out of and on top of them'.[106] And these are precisely the issues discussed in *Architecture and the Feminine: Mop-Up Work,* where Elizabeth Grosz rejects the use of Derrida's work for feminist architectural theory and suggests, via the work of Luce Irigaray, that women need to reconceptualize their own space by reclaiming the spaces that they have been thrown out of and by redefining the space of their own corporality.[107] Ann Bergren also argues that the feminine does not provide a useful way of talking about women and architecture, writing: 'Male discourse invents the feminine for its own purposes. Women subscribe to it at their peril.'[108] I paid close attention to this line of argument in 'Bloomer's Babble', noting how, 'Bergren points out that whenever philosophy elevates some aspect of female tradition the male *avante garde* takes it on, leaving women's own attempts at radical art appear incoherent and hysterical since they lack the symbolic support structure of the phallus.'[109] Bergren suggests that feminists in architecture should work not beyond or outside the feminine but beside it, something she called the 'para feminine'. Bergren specifically criticised the work of Bloomer on the grounds that the constructive mechanisms of her texts were those of modern male masters, and that she had chosen to make her work a 'manifold "paternal legitimation" to insure its freedom from hysterical excess and place it squarely within the sphere of modern, postmodern and deconstruction debate'.[110] Bloomer responded by saying that a 'deep reading' of her texts: 'will uncover a bad thankless daughter who takes some refuge beneath a mantle of paternal legitimation, a daughter who messes up and misreads her fathers' (written and built) texts'.[111]

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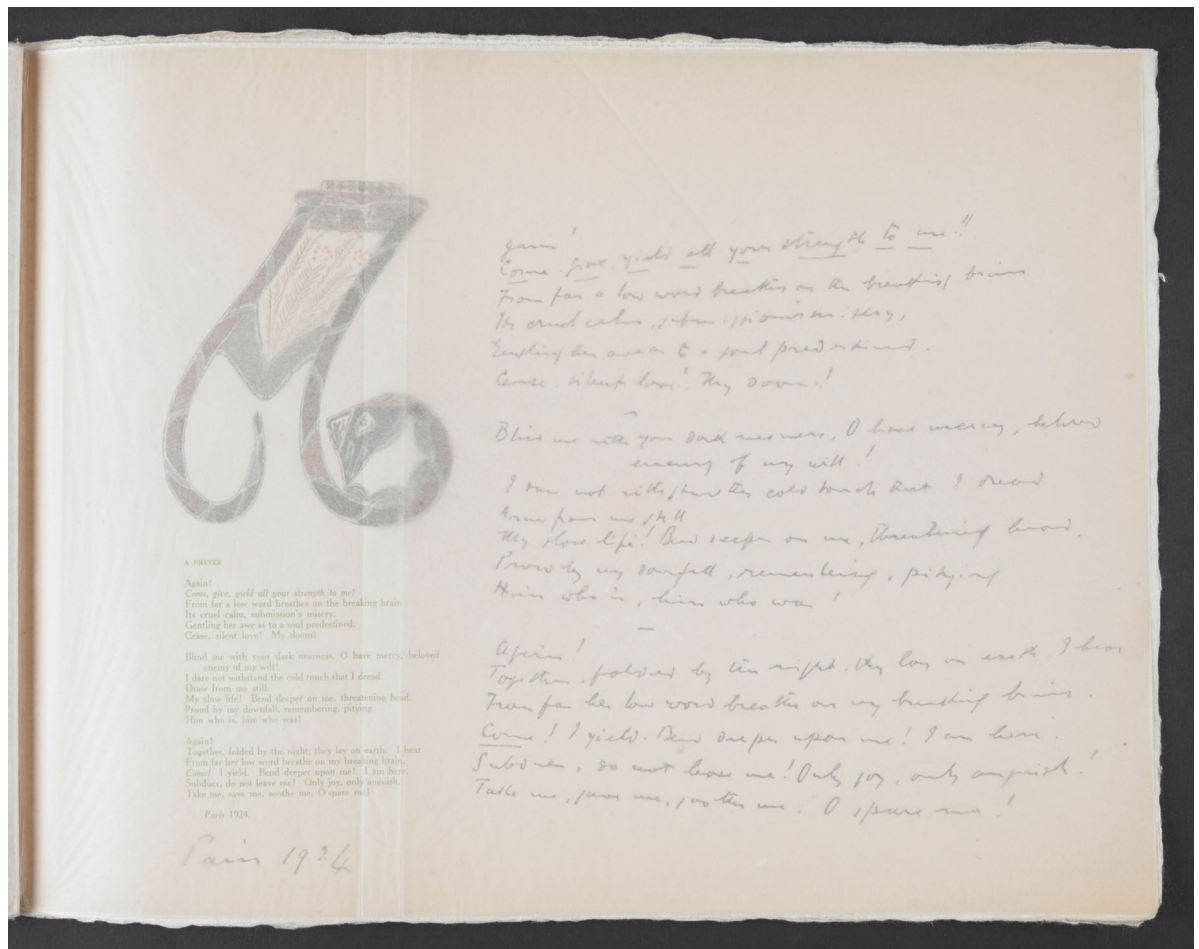
A Prayer!
Again!

Again, returning (to) her.

I started to write this essay just after the death of my father. I found myself re-reading *Architecture and the Text*, looking out, strangely, not for signs of fathers – though I had lost mine, I had found plenty of others in her book – nor even for mothers and sisters as I felt the presence of so many around me, but for daughters. I wondered if Joyce and Piranesi had had daughters? It turns out they did. I found out that Laura Piranesi was an Italian etcher and active participant in the family print workshop in Rome, run by her father.

Little seems to be known of her, but we do know that she died in 1789, at the age of 35, childless. When I read that I felt a pull.

And then I discovered Lucia Anna Joyce, born in Trieste on the 26 July 1907 to James Joyce and Nora Barnacle. She became a professional dancer, but was diagnosed as schizophrenic in the mid-1930s and institutionalised at the Burghölzli psychiatric clinic in Zurich. In 1951, she was transferred to St Andrew's Hospital in Northampton, where she remained until her death on 12 December 1982. Her extended struggle with mental health and relation to her mother and father is the topic of some controversy detailed in an extensive academic biography and imagined from the scant historical evidence of her experience in three very different novels.[112] Fascinated, I felt myself drawn into her life story. Lucia Joyce stopped dancing shortly after her diagnosis, and to engage her creatively, as well as offer a possible future career and income, she was invited by her father to provide 'lettrines' for some of his publications. Lucia Joyce designed the frontispiece and endpiece for *The Mime of Mick, Nick and the Maggies*, published in 1934, and the frontispiece for *Storiella as she is syung*, published in 1937, both parts of 'Work in Progress' for *Finnegan's Wake*.[113] And in 1936, she was invited to design and illuminate the alphabet for Guillaume de Deguileville's *A Chaucer ABC*.[114]

But it is her first commission that really caught my attention, this was for the design and illumination of a set of initial letters for James Joyce's collection of thirteen poems, *Pomes Penyeach*, published in 1932.[115] This rare book was produced in an edition of twenty-five copies. Each folio contains the poems on thick sheets of cream paper. Handwritten versions of each poem appear alongside typed ones, each pair accompanied by a lettrine based on the first letter of the poem's opening line. Each page is each covered with a delicate sheet of tissue. When reading a copy in the British Library, I had to gently lift each one to reveal the lettrine and to decipher the handwritten poem beneath. Having turned the tissue paper over, the typed poem now sat next to rather than over the handwritten poem, looking back at me through the over turned sheet. Here I have presented these thirteen (13 = One-Plus-Three, the inverse of 'Three-Plus-One') 'threesomes', of lettrine and double poem, in place of Bloomer's three constructions. And I have added thirteen 'plus-ones', fragments of my own, in place of her 'Syllapsies'.

Each lettrine, reminiscent of those in ornate Celtic illuminated manuscripts, contains richly coloured patterns, at once abstract and figurative. They brought to mind figures. Figures I had seen in photographs of Lucia Joyce posing as a dancer. Critics have argued that both Lucia, his daughter, and Nora, his wife and the mother of Lucia, influenced the characters of *Finnigan's Wake*.[116] Yet, in his use of metonymic textual strategies, Joyce can be argued to write not only of, but also in, the feminine; his writing both features female figures, and also could be described as a feminine, rather than feminist, figuration. The feminist philosopher Margaret Whitford, in her study of Irigaray, writes of the metonymic as a feminine mode, a poetics, I would paraphrase, which prioritises the next-to, rather than the in-place-of.[117] Pausing my re-reading of *Architecture and the Text*, through 'Bloomer's Babble' — the

writing of my younger (sister) self — I wish to pause here by foregrounding the father-daughter relation, but differently. Lost first to Joyce, and then to Jennifer, I want to end by returning to *Architecture and the Text*, and to you, the figure of the dancing daughter, Lucia.

Disclosure statement

No potential conflict of interest was reported by the author.

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42. Bloomer, *Architecture and the Text,* p. x.

43. This phrase has been attributed to a paper by Carol Hanisch, originally titled, 'Some Thoughts in Response to Dottie's Thoughts on a Women's Liberation Movement', which deals with 'therapy v. politics' and discusses the role of personal experiences in 'therapy' or consciousness-raising groups as part of the Women's Liberation Movement. This paper was published under the new title: Carol Hanisch, 'The Personal is Political', in *Notes from the Second Year: Women's Liberation*, ed. by Shulamuth Firestone, Anne Koedt, and Hanisch (New York, NY: Radical Feminism, 1970). The new title, explained by Hanish, was given by the editors; see Carol Hanisch, 'Introduction', January 2006 <http://www.carolhanisch.org/CHwritings/PIP.html> [accessed 13 October 2023].

44. See Karen Burns, 'Ex libris: Archaeologies of Feminism, Architecture and Deconstruction', *Architectural Theory Review*, 15.3 (2010), 242–65 (p. 255); and Karen Burns, 'A Girl's Own Adventure', *Journal of Architectural Education*, 65.2 (2012), 25–34.

45. Recently, Lauren Fournier has drawn attention to how the term 'auto-theory' has been employed to describe the writing of contemporary authors such as Maggie Nelson. See Lauren Fournier, 'Sick Women, Sad Girls, and Selfie Theory: Autotheory as Contemporary Feminist Practice', *a/b: Auto/Biography Studies*, 33.3 (2018), 643–62; Lauren Fournier, *Autotheory as Feminist Practice* (Cambridge, MA: MIT Press, 2021); and, for example, Maggie Nelson, *The Argonauts* (London: Melville, 2015).

46. Stacey Young, 'The Autotheoretical Texts', *Changing the Wor(l)d: Discourse and the Feminist Movement* (London: Routledge, 1997), pp. 61–98.

47. See Young, 'The Autotheoretical Texts', p. 69; *This Bridge called My Back: Writings by Radical Women of Colour*, ed. by Cherrie Moraga and Gloria Anzaldua (Watertown, MA: Persephone Press, 1981); Gloria Anzaldua, *Borderlands/La Frontera: The New Mestiza*, 2nd edn (San Francisco, CA: Lute Books, 1999), first publ. in 1987; Audre Lorde, *Zami: a New Spelling of My Name: A Biomythography* (London: Penguin, 2018), first publ. in 1982; Audre Lorde, 'The Master's Tools Will Never Dismantle the Master's House', first publ. in 1984, in *Sister Outsider: Essays and Speeches* (Berkeley, CA: Crossing Press. 2007), pp. 110–4; bell hooks, *Yearnings: Race, Gender, and Cultural Politics* (London: Turnaround Press, 1989); and bell hooks, *Wounds of Passion: A Writing Life* (London: The Women's Press, 1998).

48. Bloomer, *Architecture and the Text,* p. 3.

49. See, for example, Nancy C. M. Hartsock, 'The Feminist Standpoint: Developing the Ground for a Specifically Feminist Historical Materialism', in *Discovering Reality: Feminist Perspectives on Epistemology, Metaphysics, Methodology, and Philosophy of Science*, ed. by Sandra Harding and Merrill B. Hintikka (Dordrecht Springer, 1983), pp. 283–310; Jane Flax, 'Postmodernism and Gender Relations in Feminist Theory', *Signs*, 12.4 (Summer, 1987), 621–43; and Susan Hekman, 'Truth and Method: Feminist Standpoint Theory Revisited', *Signs*, 22.2 (Winter 1997), 341–65.

50. Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Knowledge', *Feminist Studies*, 14.3 (Fall 1988), 575–603 (p. 581), emphasis original.

51. Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York, NY: Colombia University Press, 1994), p. 113.

52. Rosi Braidotti, *Transpositions: On Nomadic Ethics* (Cambridge: Polity Press, 2006), p. 90.

53. Michel Foucault, 'Morality and Practice of the Self', *The History of Sexuality, vol. 2, The Use of Pleasure*, trans. by Robert Hurley (New York, NY: Vintage Books, 1990), first publ. in 1984.

54. Michel Foucault, 'Self Writing', trans. from *Corps écrit*, 5 (February 1983), 3–23 <https://foucault.info/documents/foucault.hypomnemata.en/> [accessed 16 September 2021].

55. Braidotti, *Transpositions*, p. 123.

56. Ibid*.*, p. 124.

57. Ibid.

58. Ibid.

59. Ibid*.*, p. 125.

60. Donna Haraway, 'Chthulucene Manifesto from Santa Cruz', revised from 'Donna Haraway and Cary Wolfe in Conversation', in Donna Haraway and Cary Wolfe, *Manifestly Haraway* (Minneapolis, MN: University of Minnesota Press, 2016) <https://laboratoryplanet.org/en/manifeste-chthulucene-de-santa-cruz/> [accessed 13 October 2023].

61. Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC, and London: Duke University Press, 2016), p. 33.

62. Ibid*.*, p. 2.

63. Ibid., p. 3.

64. Jacques Derrida, *Of Grammatology*, trans. by Gayatri Chakravorty Spivak (London: The John Hopkins University Press Ltd., 1976).

65. Bloomer, *Architecture and the Text,* p. 10.

66. Ibid*.*, p. 9.

67. Derrida, *Of Grammatology*.

68. Bloomer, *Architecture and the Text*, p .7

69. Ibid., p. 6

70. Benjamin, *The Origin of German Tragic Drama.*

71. From Derrida, *Of Grammatology*, quoted in Bloomer, *Architecture and the Text,* p. 153.

72. From Heraclitus, *Fragment CXXIV*, quoted in ibid.

73. Bloomer, *Architecture and the Text,* p. 153.

74. Stephen Wright, *Toward a Lexicon of Usership* (Eindhoven: Van Abbemuseum, 2014), published on the occasion of Museum of Arte Útil, Van Abbemuseum, Eindhoven, 7 December 2013–30 March 2014 <http://museumarteutil.net/wp-content/uploads/2013/12/Toward-a-lexicon-of-usership.pdf> [accessed 13 October 2023]

75. Ibid.

76. Haraway, 'A Cyborg Manifesto'.

77. Hélène Frichot and Bettina Schwalm, 'Heteroglossary', in *After Effects: Theories and Methodologies in Architectural Research* (New York, NY, and Barcelona: Actar, 2018), pp. 162–205 (p. 162).

78. Roland Barthes, *How to Live Together: Novelistic Simulations of some Everyday Spaces*, trans. by Kate Briggs (New York, NY: Colombia University Press, 2013), p. 20, first publ. in 2002.

79. Ibid*.*, p. 133.

80. Juliet Mitchell, 'Siblings Thinking Theory', *The Psychoanalytic Study of the Child*, 67 (2013), 14–34 (pp. 15–6).

81. Ibid., p. 23.

82. Ibid., p. 24.

83. Ibid., p. 30.

84. Ibid.

85. Ibid., pp. 24–5.

86. Jane Gallop, *Anecdotal Theory* (Durham, NC: Duke University Press, 2002), p. 139

87. Ibid., p. 142

88. Bloomer, *Architecture and the Text,* pp. 3–12.

89. Ibid., pp. 12–17.

90. Ibid., pp. 17–8.

91. Ibid.

92. Ibid.

93. This was a keynote presentation by Ramia Mazé at the TRADERS conference, Royal College of Art, November 2016. I contacted Ramia some time later and she has been extremely generous in sharing her sources and references on this topic. See, for example, 'Mediation: Art & Design Agency and Participation in Public Space' conference, 21-22 November 2016, Royal College of Art, London <http://tr-aders.eu/conference/general-theme/> [accessed 17 March 2017].

94. See Ramia Mazé and J. Wangel, 'Future (Im)Perfect: Exploring Time, Becoming and Difference in Design and Futures Studies', in *Feminist Futures of Spatial Practice*, ed. by Mieke Schalk, Teresa Kristiansson, and Ramia Mazé (Baunach: Spurbuchverlag, 2016), pp. 273–86; and Sara Ahmed, *On Being Included: Racism and Diversity in Institutional Life* (Durham, NC: Duke University Press, 2012).

95. Sara Ahmed, 'Making Feminist Points', *feministkilljoys*, 11 September 2013 <https://feministkilljoys.com/2013/09/11/making-feminist-points/> [accessed 10 March 2017].

96. Ibid.

97. Rendell, 'Bloomer's Babble'.

98. Maria do Mar Pereira, '"Feminist Theory is Proper Knowledge, But … ": The Status of Feminist Scholarship in the Academy', *Feminist Theory*, 13.3 (2012), 283–303.

99. Jane Rendell, '*From, In and With* Anne Tallentire', *Field*, 'Becoming A Feminist Architect', ed. by Karin Reisinger and Meike Schalk, 1 November 2017 <https://www.field-journal.org/article/id/73/> [accessed 13 October 2023].

100. Lorde, 'The Master's Tools', pp. 110–4.

101. Rendell, 'Bloomer's Babble'.

102. Bloomer, *Architecture and the Text,* pp. 9-10.

103. 'Architecture and the Feminine', ed. by Bloomer, pp. 7–10.

104. See, for example, Jacques Derrida, *Spurs: Nietzsche's Styles*, trans. by Barbara Harlow (Chicago, IL: University of Chicago Press, 2017), first publ. in 1979.

105. See, for example, Susan Eckman, *Gender and Knowledge: Elements of a Postmodern Feminism* (Cambridge: Polity Press, 1992); Moira Gatens, *Feminism and Philosophy: Perspectives in Difference and Equality* (Cambridge: Polity Press, 1991); Genevieve Lloyd, *The Man of Reason: 'Male' and 'Female' in Western Philosophy* (London: Methuen, 1984); and, especially, Andrea Nye, *Feminist Theory and the Philosophy of Man* (New York, NY: Croom Helm, 1989).

106. See Jane Flax, *Thinking Fragments: Psychoanalysis, Feminism, and Postmodernism in the Contemporary West*, (Berkeley CA: University of California Press, 1991); and Jane Flax, 'Postmodernism and Gender Relations in Feminist Theory', in *Feminism/Postmodernism*, ed. by Linda Nicholson (New York: Routledge, 1990), pp. 39–62.

107. Elizabeth Grosz, 'Women, Chora, Dwelling', *ANY*, 4 (January/February 1994), 22–7.

108. Ann Bergren, 'Dear Jennifer', *ANY*, 4 (January/February 1994), 12–5, 111.

109. Rendell, 'Bloomer's Babble'.

110. Bergren, 'Dear Jennifer', pp. 12–5.

111. 'Architecture and the Feminine', ed. by Bloomer, pp. 7–10.

112. See Alex Pheby, *Lucia* (London: Galley Beggar Press, 2018); Annabel Abbs, *The Joyce Girl* (Canterbury: Impress, 2016); Alison Leslie Gold, *Clairvoyant: The Imagined Life of Lucia Joyce A Novel* (New York, NY: Hyperion, 1992); and Carol Loeb Shloss, *Lucia Joyce: To Dance in the Wake* (London: Bloomsbury Pub Ltd, 2005)

113. See James Joyce, *The Mime of Mick, Nick and the Maggies* (The Hague: Servire Press, 1934); and James Joyce, *Storiella as she is syung*, bound in orange vellum (London: Corvinus Press, 1937). Both are selections from Dirk van Hulle, *James Joyce's 'Work in Progress': Pre-Book Publications of Finnegans Wake Fragments* (London: Taylor and Francis, 2016).

114. Geoffrey Chaucer, *A Chaucer A.B.C.: Being a Hymm to the Holy Virgin,* from the French of Guillaume de Deguileville (Paris: Obelisk Press, 1936), Initial letters designed and illuminated by Lucia Joyce and preface by Louis Gillet.

115. Joyce, *Pomes Penyeach*.

116. See, for example, Van Hulle, *James Joyce's 'Work in Progress'*.

117. Margaret Whitford, *Luce Irigaray: Philosophy in the Feminine* (London: Routledge, 1991).